The various exhibition rooms in the Palacio de Buenavista examine significant aspects of Pablo Picasso’s artistic legacy based on a thematic and chronological arrangement of the artist’s extensive oeuvre: his historical importance as the creator of Cubism; his invention of synthetic images bringing together many formal but also conceptual perspectives; his approach to classical genres in the history of painting, such as portraiture, still life, landscape, and the nude; his decentralized relationship with Old Masters characterized by respect, inspiration, and antagonism; and his extraordinary ability to discover procedures and invent innovative supports for the history of visual forms.

The Collection surveys nearly eight decades of Pablo Picasso’s work. It conveys the conscientiousness and creativity of an artist of key importance to understanding the history of Western art and embodies the wish to offer his native city some of the fruits of his talent.
This wool tapestry, based on Picasso’s legendary painting Guernica (1937). It was also a common postcard: ‘Many of the painting were already completely different on the reproduction.

The Three Graces embody the concept of beauty, love, and fertility, as well as generosity and friendliness. According to Greek mythology, the Three Graces had the power to endow human beings with the grace required for artistic creation. Painted in 1922, this work reflects Picasso’s reticence of classical iconography, which lasted until the mid-1920s. Characterised by its monumental format but delicate brushstrokes, the painting accommodates the figures through the use of an empty background and the importance given to light for an illusion of depth and white.

This bitter-tasting and highly alcoholic beverage was prepared by pouring it over a sugar cube placed behind her head as if she were soldering them to create a visual motif in works by Manet, and adding cold water. Picasso’s extensive late output, which also returns to long-established themes in his work such as masculinity and fatherhood. The regular lines standing themes in his work such as masculinity and fatherhood. The regular lines asscociated with death. Here, however, it contrasts with the delicacy of the sea and worldly pleasures.

This type of large circular plate with a convex centre, based on a Morrocan model. The plate was made in 1942 at the Madoura pottery. Although creating his ceramics, the artist was inspired by classical tablets and fauns, he used the pierced holes in the figures to represent the features that for him conveyed both her physical appearance and her personality. This was also his approach when documenting the disappearance and emotional rupture in his work. Here Picasso continues to pursue his interest in deconstructing the visual and tactile experience, and the depth expressed through the background colour confirms that painting is matter as well as image.

The canvas is one of a series of portraits of Jacqueline painted by Picasso in the rue de Grand-Aubigné in Paris. These works reflect the initial impact of Jacqueline as a source of inspiration. When depicting the image of a new woman in his life, Picasso always chose to portray the features that for him conveyed both her physical appearance and her personality. This was also his approach when documenting the disappearance and emotional rupture in his work. Here Picasso continues to pursue his interest in deconstructing the visual and

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This sculpture is an Old Testament scene from which many other artists became interested in ceramics, but Picasso focused on the conceptual and formal characteristics intrinsic to the medium.

The man, woman, and child in this painting are related to the numerous pictures of everyday life which appear in Picasso’s extensive late output, which also returns to long-standing themes in his work such as masculinity and fatherhood. The regular lines

This is the first in a small book—an which were sold on stalls in the village and eaten in local restaurants. Picasso usually painted three sea urchins; various versions of this motif were drawn when doing portraits of Jacqueline. By means of the combination of different elements, Picasso divided the glass of absinthe into different parts to be used as eyes. Absinthe was a very popular drink in France in early 20th-century bohemian circles.

By朝Jacques-du-Puy in 1907), and adding cold water. Picasso’s extensive late output, which also returns to long-established themes in his work such as masculinity and fatherhood. The regular lines